

SACRED MUSIC

Volume 108, Number 4, 1981





Wells

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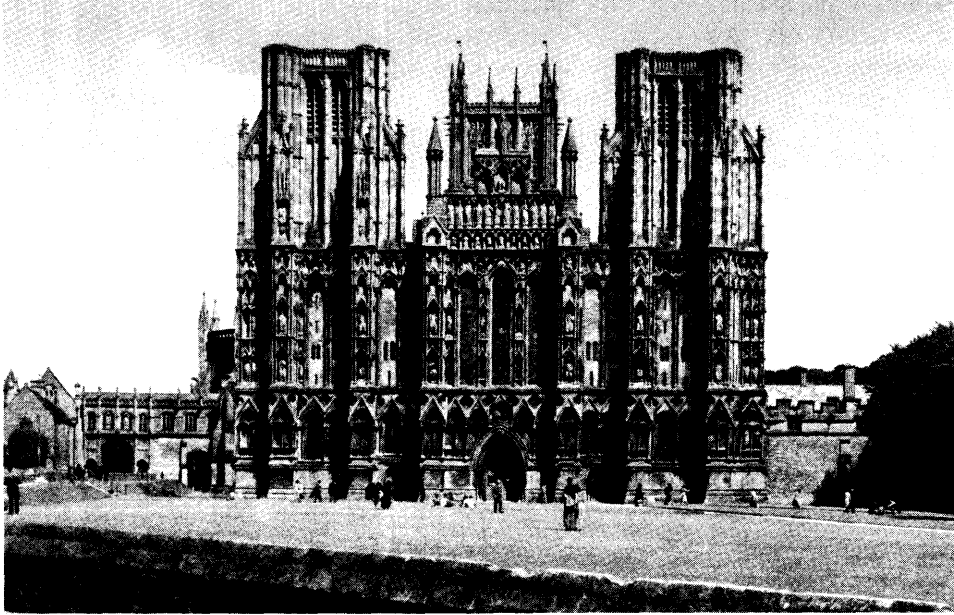
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Wells

FROM THE EDITORS “Success” Of The Liturgical Reform

The December 1981 issue of *Notitiae* published the results of a survey conducted by the Sacred Congregation for the Sacraments and Divine Worship in the summer of 1981, inquiring into the use of the Latin language in Masses celebrated throughout the world, as well as the demand for Latin on the part of the laity and demand for the so-called Tridentine rite. Without giving all the details of the survey, it might be said simply that Latin is not used in most dioceses. Where it is in use, it is an infinitesimal minimum. But this comes as no surprise to anyone who has been aware of the developments of the past fifteen years.

Nor does the exclamation of glee on the part of the liturgical vernacularists cause surprise. They have achieved what they set out to do, and now their efforts have been officially catalogued by a Roman congregation itself. Reverend John Gurrieri, who is director of the American bishops' committee on the liturgy, said that the survey “demonstrates the success of liturgical reform.”

The problem that always remains, however, is that the Second Vatican Council, in whose name all the liturgical reforms have been introduced, demanded the use of Latin in the liturgy. Without repeating here all the references in the council's Constitution on the Sacred Liturgy, two stand out: “the use of the Latin language is to be preserved in the Latin rites” (para. 36); “steps should be taken so that the faithful may also be able to say or to sing together in Latin those parts of the ordinary of the Mass which pertain to them” (para. 54).

Truly, rather than saying that the survey shows the “success of liturgical reform,” it quite obviously shows that the reform demanded by the council fathers has not been achieved, but instead it has been deliberately impeded. If the fathers ordered the use of Latin in speaking and singing by the people at Masses celebrated in Latin, then the

survey shows that the will of the fathers has been thwarted. By whom? Obviously by those who have taken credit for the demise of Latin and so gleefully proclaim the triumph of their own version of the place of the vernacular, which the fathers *permitted* in certain parts of the Mass at the same time that they *ordered* the use of Latin.

It has been the position of *Sacred Music* from the moment of the publication of the Constitution on the Sacred Liturgy that the granting of the use of the vernacular languages in the liturgy is a great privilege and an historic concession given by the Second Vatican Council. But it has also been the unbending conviction of the editors of this journal that the decrees of the Second Vatican Council ordering the use of Latin, the fostering of Gregorian chant, the utilization of the vast treasury of polyphonic music composed to Latin texts, as well as the composition of new music to Latin texts, must be conscientiously obeyed.

The will of the council has simply been set aside by those who did not want what the fathers decreed. I well recall a Benedictine monk who said at a meeting in Kansas City that he would never accept the sixth chapter of the Constitution on the Sacred Liturgy, because it was written by conservatives. Obviously it was not what he wanted that the fathers had ordered, so he would not take it. And the testimony of the Sacred Congregation of the Sacraments and Divine Worship in its survey shows clearly the extent of the disobedience.

Moral theology deals with standards of conduct, some valid and some quite false. One of the false standards that is so widespread in our day, perhaps because we have so completely given ourselves to the democratic process, is that standard based on the will of the majority. Everyone is doing it! Parents of teen-agers hear that so often, and are pressed to oppose such false reasoning to allow doubtful conduct. But here we have the gleeful vernacularists proclaiming that their liturgical reform is successful because the survey has shown that "everybody is doing it!"

Latin is necessary for many reasons. It preserves the unity of the Church. It is that "noble language of Rome" as Pope John Paul II has called it. It is inseparably connected to Gregorian chant and fifteen hundred years of sacred music. It remains a bulwark against heresy that so easily finds its way into the modern tongues. It is the will of the Church that it be used. In the face of such reasons, why are there then some who so gleefully proclaim its demise in our time? The answer is not a happy one, but it is a clear one. There is an anti-Roman note in the entire effort to dispose of that "noble language of ancient Rome."

The will of the Church is clear. The council fathers' words are clear. The repeated statements of Pope Paul VI, even his pleading with the Benedictines to maintain the glory of their Latin monastic office, stand clear. The present Holy Father, Pope John Paul II, has spoken his will, as recently as his apostolic letter, *Dominicae cenae*, not to mention the example he himself sets as he moves about the world and when he celebrates in Saint Peter's Basilica, using the "ancient language of the Roman Church." Repeated orders to seminaries prescribing the study of Latin and the learning of Gregorian chant have been clearly promulgated. There is really no doubt. But the liturgical reformers do not want Latin or anything that goes with it. So, now, using a survey that shows that an overwhelming majority is not obeying the will of the Church, they have declared that their reform has been successful.

But Rome is eternal. Its way will ultimately prevail. The Church will preserve her noble language and its accompanying heritage of sacred music. The true reform of the Vatican Council will be achieved *in tempore acceptabili*.

Now is the Time!

In volume 107, Spring 1980, pp. 27-28, *Sacred Music* printed an editorial, "Honesty and the Church Musician." The author wrote:

It is time to call a spade a spade and judge on strictly *artistic* grounds the music which is being sung in our churches... Catholic church musicians have the obligation to use their training to rid the Church of what is becoming a glut of banal and offensive "sacred works." Further, once rid of this material, the church musician has a grave obligation to return to the conciliar documents... and then to begin the *proper* implementation of those documents... The trumpet calling those faithful to a *proper* implementation of the conciliar decrees has been sounded by Pope John Paul II.

This editorial was intended to be a clarion call to musicians and a challenge to the pseudo-musicians and pseudo-liturgists who seem to populate the world of sacred music in today's parishes. But, upon reflection, it became increasingly clear to the editors of *Sacred Music* that such an appeal to those devoted to the sacred music of the Church and to the proper interpretation of the conciliar decrees was insufficient. What is clearly needed is a chronicle of the last twenty years demonstrating how we moved from the bright promise of the late fifties through the exciting years of the council to the bleak picture that we have today. So many no longer remember what we once had and so many have forgotten the steps on the road that led us to where we are. With a picture of what was and what could have been, we can more easily be stimulated to redouble our efforts to rebuild our choirs and our schools. Further, we can retrace some steps and gradually correct past errors. To know the past is to learn from it.

But the story must be told now. *Now is the time!* Many have forgotten and others have disappeared from the scene. Even among those who are still involved in sacred music and lived through those times, there are few who were close enough to the central characters to know the details. Nevertheless, there are those who can retrace the path. Among them is the editor of *Sacred Music*, Monsignor Richard J. Schuler. In a series of eight articles, beginning in the next issue of *Sacred Music*, the account of the last twenty-five years of Catholic church music in the United States, based on Monsignor Schuler's personal files and recollections, will be told. He has graciously consented to interviews in order that the full truth would be known. Once published, it is the hope of the editors of *Sacred Music*, that the account will spur all Catholic musicians to correct past errors and begin the renewal which the council called for. We have strayed from the path. We cannot go further down the current dead-end trail without risking losing our way entirely. Now is the time to tell the story. *Sacred Music* plans to do just that.

R.M.H.

Liturgical Environment

In 1974, the Twin Cities Catholic Chorale and the Dallas Catholic Choir made an extensive musical pilgrimage through Europe, beginning in the Cathedral of Cologne, with stops in Munich, Florence, Rome, Assisi, Lienz, Linz and Salzburg. We sang Mass each day, often with Bishop Alphonse J. Schladweiler, who accompanied us, as our celebrant. We had a choir, organists, a bishop, eight priests, a ceremony crew and a congregation. As the pastor of the Peterskirche in Munich remarked, "You are a traveling church."

We sang in gothic cathedrals, in baroque pilgrimage shrines, in basilicas and even the catacombs. Each place had its own character, and in each church our music had a different reception acoustically. We learned that the style of the music was very closely

FROM THE EDITORS

connected to the architectural style of the building. In the vast Cologne Cathedral, the Gregorian chant carried through the vaults with a clarity that was heard and appreciated by all, but our six-part *Hexachord Mass* of Palestrina failed to project or fit the place. The music of the Renaissance does not adapt easily to a medieval church, but Gregorian chant is at home there.

In Munich we sang Joseph Haydn's *Paukenmesse* with members of the Munich Symphony Orchestra in a wonderfully baroque church, old Saint Peter's near the Marienplatz. The music and the building were meant for each other. They fit as hand in glove. And the same was true when we sang Michael Haydn's *Requiem* in the pilgrimage shrine of Maria Plain overlooking the city of Salzburg. The Mass, accompanied by string quartet, filled the baroque church and permeated every part.

In Rome, we did the Palestrina Mass again in Saint Peter's Basilica in the chapel of the Blessed Sacrament. The six parts were clear and the sound traveled throughout the great church. People who were in the dome came down to find the source of the music. Palestrina wrote for a renaissance temple and provided what was needed for the sound to carry. In the catacombs we sang Gregorian chant, perfectly adapted to the place.

Style in music and style in building have a relationship. They react on each other. So too does sacred music have a relationship to sacred places. There is a relationship and an interaction between sound and the building in which it is produced. Palestrina in Saint Peter's and Haydn in the Peterskirche work well. But who would ever think of changing anything that those composers had written in order to adjust their works to another liturgical environment? One would never want to be accused of tampering with the writings of any composer.

And yet just look at what the liturgists are doing to our churches in their ill-advised efforts to adapt them to new liturgical demands. Main altars have been removed, statues destroyed, side altars eliminated, communion rails and pulpits thrown out. The unity of design, the focus of the whole interior is lost as new "liturgical environment" is sought. To mix styles causes a disharmony, and to destroy what had been the work of an architect is no less criminal than to tamper with and destroy the composition of a musician or a painter or sculptor. The past ten years have seen more churches mutilated and destroyed in the name of liturgical renewal than the Vandals wrecked in Spain and North Africa throughout the span of their activity. To build anew is one thing, but to reconstruct is quite something else.

Just as the Church encourages for use all styles of sacred music, so it uses all styles of sacred art and architecture. The new liturgy of the Second Vatican Council is eminently adaptable with its plethora of options. It is not necessary to tear out and destroy. As we insist on the integrity of any work of the musical art, so we must preserve the integrity of our church buildings. There is no need to alter Palestrina to make his music sound good in the Cologne Cathedral, nor is there any reason to alter the Cologne Cathedral to make a new liturgy fit there. The liturgy itself will fit, since it has the needed options included within its very structure.

It is time that pastors and bishops call a halt to the activities of so-called liturgical environmentalists and liturgists who continue to wreak havoc with our patrimony of religious architecture. The so-called consultants who re-structure and revise in the name of reform will some day be called to judgment by history itself. Churches are the patrimony of the community and individuals should not be allowed to experiment with them. Iconoclasm and Vandalism must be thwarted, especially when practiced in the name of reform and renewal as called for by the Vatican Council.



Wells

THE WORKHOUSE

If ever you have heard Boys Town referred to as a workhouse, the slur would have fallen from the lips, not of a boy, but one of the registrants at our annual Church Music Workshops. They were a droll crowd. When tight schedules allowed for only box lunches, these came to be known as Bach's lunches. I have never been sure how much they learned, but the working principle of the two week session was to *expose* them to the best the churches had to offer. Faculty might represent the Academy of Music in Vienna or UCLA, Oxford or the Eastman School in Rochester. A teacher might be the dean of German evangelical organists or the chief hazzan of the Cantors Assembly of America. These made their contribution not for their fee, which was decent but not irresistible, but because they chose to be part of something that they considered worthwhile and congenial.

Begun in the halcyon days of identifiable church music standards, around 1952, it was initially set up to thwart an invasion by a liturgical roadshow managed by Cliff Bennett's Gregorian Institute. Noting that it had been fifty years since Pope Pius X had penned his *Motu Proprio*, he seemed determined to unleash fifty workshops on fifty mostly unsuspecting bishops and abbots around the country. Thereafter, the last two weeks of August, too often the hottest of the year, witnessed an invasion of our own arrangement. It was accommodated not just by music staff, but by everyone from Father Wegner to nurses and cooks. It gave hundreds of registrants a closer view of

Boys Town than all but boys and staff ever got. It afforded boys in the choirs and anyone at all musically inclined some rare experiences. It reflected the gracious and grateful public hospitality that was an earmark of all departments during the Wegner years. And it provided the editor of the *Times* with copy before and aft.

Critical acclaim ranged from a *Belgian Review* to the *Baxter Springs (Kansas) Gazette*. A respected savant out of an eastern conservatory wrote: "In my wildest fantasies, I couldn't imagine a more congenial atmosphere... One never forgets the kindness and consideration he receives at Boys Town. And one doesn't forget the beauty, reverence and love experienced in the chapel. I am sure that thousands of us now look upon Boys Town as an oasis where true values are being maintained, where one can be inspired by sensible thinking and deep spirituality." A review of *Church Music Transgressed* in *Commonweal* began thus: "In the late 1960s a distinguished German musicologist and a no less prominent member of a pontifical institute of music made a grand tour of the United States. Near the end of their trip they reported to a friend that they were appalled by most of the liturgical music they heard, whether it was folk or what was passed off as traditional. They did admit, however, that they were deeply impressed by the music they heard in, of all places, Boys Town, Nebraska."

The music library was a mecca for the more enterprising registrant. It had been built up for our own use over the years from direct purchases contingent upon program-building and repertoire, gifts from publishers, several valuable bequests, and numerous memorials, until it was probably as good a collection of its kind as existed anywhere. Its use was a chore for others. I recall once giving an assignment which required the class to list as many polyphonic propers as they could find for given periods of the church year (one of those gimmicks that teachers use to enlighten themselves). It resulted in a frightening number of papers which listed old chant *accompaniments* as such! Once a monstrous hot-water tank, which the architect had designed to service half the campus, and placed directly beneath the library, let go with an eruption of steam that scared us out of our wits; and Father Wegner, with a specific grant at hand, suggested a separate building to house it. That was near the end of the adventure, and nothing but quite grandiose plans ever came of it. Good thing, too, for I hope it will become the property of some university with a church music division.

Staff cooperation extended to providing baby sitting service for participants who couldn't come unless they brought an infant along, to providing for the needs of an elderly parent in like circumstance, and providing the bride and groom for a Greek Orthodox wedding. The *Baxter Springs* correspondent wrote: "Being a Protestant, there was one thing I didn't learn. Is Gregorian Chant to stay or go?" It went, except in the hearts of those who understood it, and that didn't turn out to be many, fewer at high level than at low.

In the early years, when you could still tell them apart, nuns predominated. Roger Wagner, in particular, was pretty hard on them, and I must say most of them took his censure well. I kept him away from the 80-year-old nun who kept inquiring about autoharp lessons. Had I been in his place, I should have reserved my invective for the male contingent, many of whose vocal procedures were irreparable. On one occasion, to give the nuns some surcease, I had myself garbed as one of them and was ensconced willy-nilly among the second sopranos, whence I whooped in a revolting off-key falsetto. Roger was stunned. He didn't even recognize me when I pulled a bottle of beer from out the folds of my scapular and took a quick swig so as to negotiate the next mountain. That caper taught me something, though: those old-fashioned wimples were nothing for a music teacher to be wearing. I had no trouble tracking poorly at all.

My mother never wore a wimple, but for all that she could hear at 90, she might have sported several. Our nun friends would have loved to have been around the day Roger turned to her, after conducting one of his records on her hi-fi, and said: "Mrs. Schmitt, wasn't that beautiful?" "I thought it was kind of loud," said she.

I can only think of a couple registrants who left because they were unhappy, though we had our share of no-shows; some were annual, enthusiastic, congenial signers-up, and some might have been registered by someone else, their students probably. At mid-session we had a gala picnic, one of the attractions of which was a softball game pitting the women against the men. Roger liked to pitch and he liked to win, and he resented the advantage the nuns' voluminous habits gave their infield. He might by then have been suspicious of a masquerade. We hired a professional player, garbed her as a nun registrant, and had *her* pitch for the women.

But there were some fine, even exciting moments. We had our share of premieres, some commissions; and now and then a registrant turns up in a professional company. Our Britten *War Requiem* was the first reading west of Chicago, and the Hindemith *Mass*, an American premiere. That fall, the Sunday *New York Times* carried a spread about Hindemith premieres at Yale, including the *Mass*. I sent on our previous August program, remarking that because of Hindemith's close association with Yale, I had no desire to contest the premiere of the *Mass*. I just wanted them to know. There was no response, so I suppose they didn't want to know.

The boys will tell you that it was an experience for them, too, to be implicated in something so seemingly high-powered, to have Flor Peeters or Jean Langlais or Anton Heiller accompany them in one of their new works, to mix with the chorus, or on occasion to bolster a section of it. Now and then one of them hears or reads of Carol Neblet or Claudine Carlson or Alexandra Hunt, and remembers when he was a buoyant member of the workshop family; when he might have said to someone alongside: "Hey, lady, *mi to fa* is a half-step." A memory among many is the boys' carrying a double chorus part of the Gabrieli *Angelus descendit* against the Wagner Chorale and, on balance, showing up admirably.

Out here on Pebble Creek, I sometimes regret not having had performances taped. Union conscience apart, I was averse to that cosmic and sometimes frivolous practice, considering that if a performance is good, one has the precious memory God gave him. If it's not, he has enough trouble forgetting it without a tape around. But if I had the tapes, I don't know what I would play them on, figuring a lack of facility is some protection against taped sermons, taped marriage instructions, taped canon law, and taped telephone calls.

We had proceeded on the idea that the *music* of the churches was radically ecumenical. We might, in a single weekend, perform the Bloch Sacred Service, the Liturgy of St. John Chrysostom, Anglican Morning Prayer; or hear, between Wesleyan hymns, the earthy Christian wisdom of Jerry Dunn, the local shepherd of Skid Row. It was not the kind of *communicatio in sacris* about which I had been warned years before for giving a concert in a Baptist church, nor yet the watered-down sharing that has suddenly, and with little preparation, become the vogue. What it did do was instill understanding and respect for both our fellows and their traditions. It clarified positions which required more light than we could shed — and prayer, which we could. It engendered warm friendships and enduring relationships between people of highly divergent cast. Iakanos, archbishop of the Greek Orthodox Church of North and South America, wrote: "We are grateful too for affording us the opportunity to present to

your students our Orthodox traditions... such contacts certainly further the cause of ecumenism and Christian brotherhood."

There are staunch Roman Catholics who feel, these days, that the Church has been infected by the tenets of Protestantism. In the area of church music, let me tell them that the Protestant churches have been infected by *them*, and that adversely. When the crazy notion that rumba recessionals and electric guitars had something to do with Vatican II began to surface, we had to take a long look at our Workshop *credo*, which had always been to submit all comers to the best available. The best was still available, but the submitting comers grew fewer. I didn't mind the young apostles who showed up with their banjos slung across their shoulders (or the old nun who wanted to know if there wasn't someone who taught the autoharp), if they had come to learn how to play the things, or if they hadn't been so touchy about letting us use the instrument cases for home-plate. I didn't even mind the concelebrating clergy and what the boys called their pizza hosts, for it enhanced the kids' jollity no end. Their street-corner homilies on how they would run our workshop were something else again.

Few of the unmalleables returned, of course. Nor were *bona fide* organists and choirmasters who were already compromising their souls to keep their jobs about to ask their pastors to underwrite anything so suspect of quality as a Boys Town Workshop. Besides, the plethora of the new and cheap was costing the pastor more *scudi* than he had put out for music for generations. And the nuns, their numbers anyhow decimated, were not so interested now that they, not mother general, were paying the freight. And some of them were veering toward the promise of the liturgical dance, which they would have to find at the end of some other bow in the clouds. I think Flannery O'Connor describes that phenomenon as playing catch-up to the Charleston. I count it one of the tragedies of the generation that she didn't do a full-length commentary on liturgical reform. Textual concerns became as large as musical ones. Someone remarked one day: "Is it not better to have words that are too *high* for us, to the level of whose courtesy we may grow up, than words too low for us?" A remark that ought to preface all the windy attempts at "children's liturgies."

The public had yet to learn about the state of Boys Town's coffers, but I didn't consider them bottomless, and the choir fund, which was by then subsidizing the workshop in four and five figures, certainly was not. That money was meant more for direct scholarships than a surrogated education via workshops. Depending upon what eventually happens to it, I may come to wish we had blown it while we had the chance.

There were some who thought we should enter the music festival arena, and the idea had some merit and some support, but it wasn't what we had started out to do. And as far as youth festivals were concerned, I had festival enough all the year long. For a long time, the music of the Church had gradually become the property of the university, the concert stage, the traveling choir, and we had set out to reverse that process, not to be caught up in it.

So there are only memories of the workshops now. But for me, musically, they are second only to the memory of my boys singing. Or maybe Father Missia, in stentorian voice, intoning the eternal antiphons of Holy Week.

MONSIGNOR FRANCIS P. SCHMITT



Wells

THE FUNERAL LITURGY

Among the liturgical changes introduced after the Second Vatican Council those connected with the funeral liturgy as celebrated in this country seem to be the most extensive and noticeable. White vestments have replaced the former black; the vernacular has superseded the Latin; alleluia is used frequently as the spirit of joy seems to mark the occasion formerly thought of as sad; hymns are sung now instead of the Gregorian chant; little reference is made to the souls of the departed or prayers offered for those detained in purgatory. Indeed, there is very little in common between today's "celebration of Christian dying" and what we knew as a Catholic funeral Mass, either in its form or often in its doctrinal basis.

Emphasis on one or the other aspect of Christian teaching can often be exaggerated and cause distortion. One could, for example, direct all one's attention to the suffering of the poor souls in purgatory and forget about the glory of the resurrection of the body. One could so over-emphasize the fear of hell that the reward of heaven might be forgotten. Or one could think of the terror of death and the end of this mortal life and forget about the immortality of the soul and its eternal life in heaven. But just as easily one can be led to a forgetfulness of prayers for the dead, the existence of purgatory, the punishment for sin, original sin of which death is one terrible effect, the sureness of judgment after death, the mercy of God and the presence of evil in our world. These are teachings of Christian faith and must be believed. To over-emphasize the joy of the resurrection and the glory of the risen body can cause an obscuring of other equally important truths.

The new funeral liturgy in Latin does not misplace emphasis, but does in fact give a balance amid all Catholic teachings on death, judgment, heaven, purgatory and hell. The immortality of the soul and the resurrection of the body, prayer for the souls of the departed and thanksgiving for the glory of heaven form the basis for the greatly expanded texts now to be found in the *Missale Romanum*. The richness of the new texts is

a welcome gift and allows for nearly every expression and every occasion with all the variants that human life might call for. Unfortunately the richness of the missal has not been utilized and some of it has even been rejected.

The new missal of Pope Paul VI distinguishes between Masses for funerals, those for anniversaries and those for other commemorations. It further provides for seasonal variants introduced for paschal time. Added prayers for various special situations abound. While the former missal had but one text for the Mass, the new missal gives us at least eleven different texts in addition to two more for children, both baptized and unbaptized. The scripture readings selected for Masses for the dead are so rich and extensive that they cover more than fifty pages in most standard editions of the lectionary.

Edited to correspond to the new *Missale Romanum* is the new *Graduale Romanum* of 1972. Again the richness of choices available is overwhelming. There is in no way an over-emphasis or an under-emphasis on any Catholic teaching about death and the life to come. Seven entrance antiphons are given. Interestingly the beautiful and familiar *Requiem aeternam* that formed the only introit of the *Graduale Romanum* of Pius X is given pride of place with several new psalm verses provided. Among the other antiphons suggested as introits are *De necessitatibus meis*, *Si iniquitates observaveris*, *Sicut oculi servorum* and *Verba mea auribus*. Six graduals are given as the response to be sung after the first reading, and the old *Requiem aeternam* in the second mode is printed in first place. For alleluia verses, a new idea introduced into the funeral liturgy, five separate texts are given, and if one wishes to use a tract after a second reading, then four possibilities are printed in the *Graduale*, including the old *Absolve, Domine* and also *De profundis clamavi* and *Sicut cervus desiderat*. Of course, it is also possible to use the *Dies irae*, the sequence for the Masses of the dead, since the new rubrics allow for the choice of any chants that provide for a special pastoral need, which might include the wishes of the bereaved.

In addition to the well-known *Domine Jesu Christe*, six additional chants are provided for an antiphon at the offertory. (The *Graduale*, by the way, still uses the words *ad offertorium* even though liturgists today choose to call that part of the Mass the "preparation of the gifts.") For the communion antiphon, one has a choice of ten distinct texts and melodies along with a variety of psalm texts to accompany the antiphons. As in the other proper parts, the *Lux aeterna*, as found in the old *Graduale*, occupies first place.

Truly we have been given an extraordinary richness of options. But the old texts remain, and we may still speak of a *Requiem* Mass, because the opening text of the introit that still occupies first place is the traditional *Requiem aeternam* with all its settings dating from the familiar Gregorian one through those of Victoria, Mozart, Haydn, Berlioz, Verdi, Fauré, Duruflé and others. The Church itself never intended to destroy the great works of art composed to the older texts; they are still in the new liturgy and still to be used in any of the settings that might be of pastoral value depending on the occasion.

While the new *Missale Romanum* does not, of course, give the other ceremonies for the funeral liturgy, the *Graduale Romanum* has all the texts and melodies for the various actions at the home, in the procession to the church, at the doors of the church, at the final commendation after the Mass, during the procession to the cemetery, and finally at the grave. These are very much as they were formerly, but many options are added. The old *Subvenite sancti Dei* and the *In Paradisum deducant* are still included.

These are the official texts and melodies of the *Graduale Romanum* given us by the Church as her liturgy for the dead. While a great freedom of choice is provided, and while the music may be Gregorian or other suitable settings, and while the language

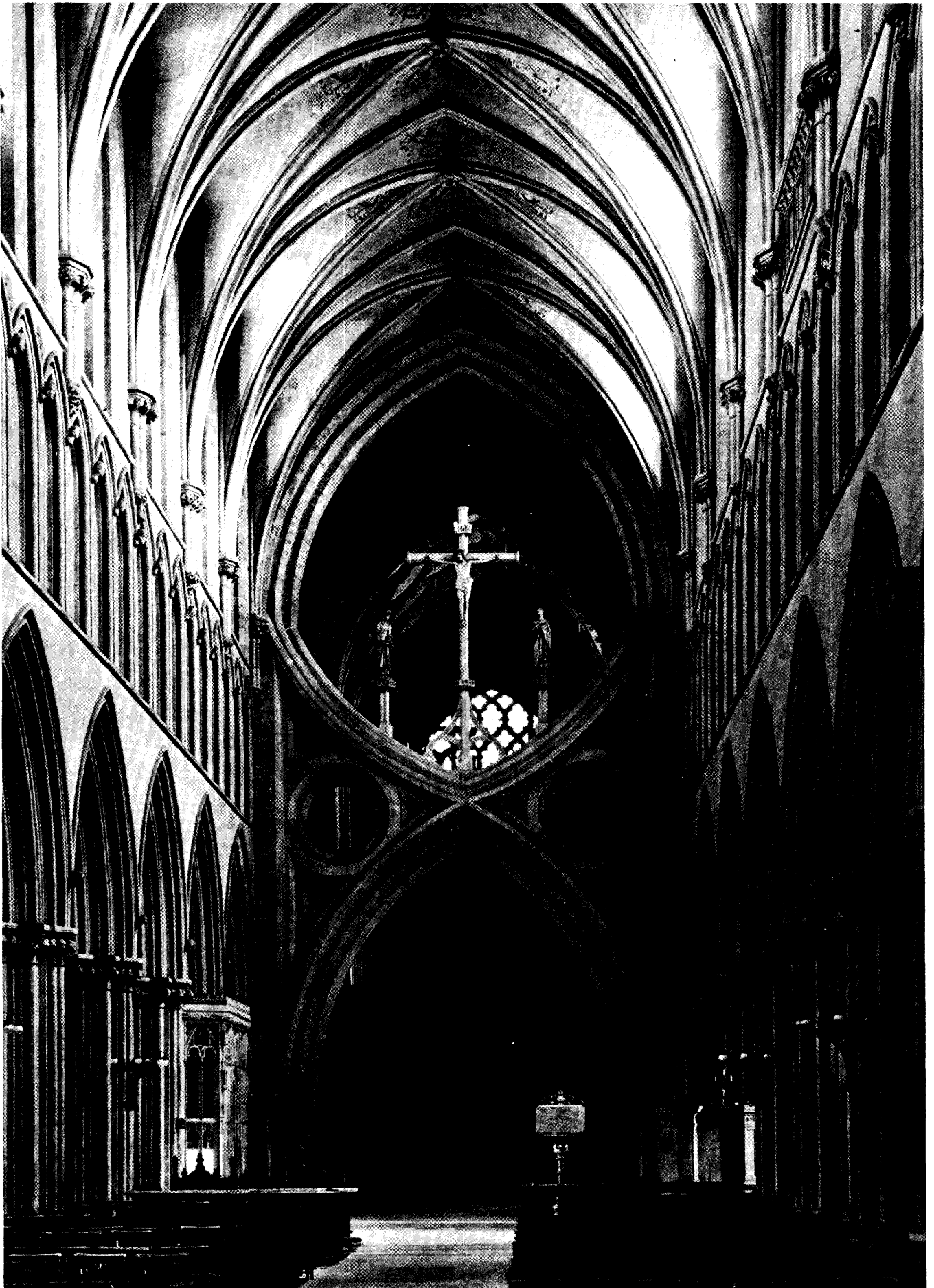
may be Latin or the vernacular, nothing in these official reforms of the Church has distorted the Catholic ceremonies of a funeral as is so often witnessed today in many parishes. There is no requirement that vestments be white; black and violet are equally acceptable. There is no need to use *alleluia*; the *Graduale* says that it is optional. One can utilize all the texts of the *Requiem* Mass with its familiar Gregorian settings; they are, in fact, given the first place in the liturgical books. A *Requiem* Mass is perfectly in order; it may also be called a Mass of Christian burial or a Mass of the resurrection. The texts are many; the options are numerous; the freedom of choice for texts, music and color of vestments is open to whatever is a pastoral need or preference.

How then did we come to the nearly universal practice that a funeral is today in this country: white vestments, a few English hymns, frequent use of *alleluia*, a somewhat doubtful and often misplaced call for joy, and very little prayer for the dead person who may indeed be needful of our efforts in his behalf at his entry into the world beyond? Why is it that so little mention is made of the *soul* of the departed, and the English prayers speak always of the deceased person instead of his immortal soul? Liturgy reflects faith; *lex orandi est lex credendi*. The changes in our liturgy, in its English translation, too often reflect changes that some are attempting to introduce into our theology. It is not Catholic faith to deny the immortality of the soul, the existence of purgatory, final judgment that will reward those who possess God's grace, the need of the dead for prayers. We should affirm our Catholic faith since it alone is the basis for strength at the time of death with all the sorrow that is natural to human persons afflicted with the effects of original sin. We cannot explain death or cope with it aside from our Catholic belief in all that the Church has always taught us about the final things: death, judgment, heaven and hell. These truths are beautifully expressed in all the texts given us in the new funeral liturgy, but we must use them, all of them.

The freedom given us by the Vatican Council in so many areas and not least in liturgical affairs is such a welcome gift. But so many of the liturgical reforms have been misdirected by a theological stance that has narrowed instead of broadened our choices. A single option taken by some has become a requirement imposed on all, limiting us in a vise that is far more restrictive than all the former rubrical regulations from which the council freed us.

Among the suggestions made in the Constitution on the Sacred Liturgy of the Second Vatican Council is one recommending to composers that they prepare simple settings for the texts of the Mass. The liturgy of the dead, particularly for funerals, remains a vast opportunity. Singing at funerals is most often done by a cantor or a small choir, since the bereaved usually do not wish to sing. The opportunity to use the new texts in the vernacular could be a most valuable contribution to the occasion, if only some settings of those texts were available. We need settings for the vernacular translations; we have the Gregorian melodies for the Latin texts. We should use them both of course. A funeral must be dignified and beautiful; it must express the truths of our faith; it must express our prayers for the departed; it must be a consolation for the bereaved. Music and ceremonies are of the essence of our liturgical rites. The Church has clearly told us what they are and lavishly assigned texts and melodies, and even more we have been given the opportunity to create more music. Let us not make our funerals the narrow, restrictive and even somewhat insincere events that they have become under the cloak of a misdirected reform.

MONSIGNOR RICHARD J. SCHULER



LITURGY AND THE REALM OF THE RATIONAL

(The Most Reverend Rudolf Graber, Bishop of Regensburg, Germany, delivered this address on the twentieth anniversary of the Institutum Liturgicum of Regensburg. It is reprinted here from *Christian Order*, January 1979, with permission of the editor.)

You have set as your aim to go back into the past and in so doing you have acknowledged your allegiance to something which, consciously or unconsciously, is left out of consideration nowadays — tradition. I am naturally aware of the ambivalence of this concept but I am at the same time familiar with the dogmatic sentence: "If anyone shall reject all Church tradition, be it written or unwritten, let him be excommunicated. Your great service lies in having made liturgical tradition the subject of your research so that the present is thus challenged to take a stand on tradition at a time when the concept has most regrettably become almost a negative one."

At this point, I must address a comment to all liturgists. Apart from the fact that the post-conciliar reform of the liturgy is taking place too quickly and has almost everywhere brought with it changes which cause one to wonder why such changes were necessary, one omission seems particularly regrettable to me: namely, the failure to state what sources the new collects and prefaces, for example, were taken from. How much annoyance among our loyal Catholics could have been avoided if evidence had been provided that various elements had been taken from old sacramentaries and were not more or less arbitrary innovations. I do not know whether this omission can still be made good.

Liturgical work must, however, also be forward-looking and directed towards the future. We are living in a typical period of transition in which the contours of the new are already visible. To put it in a nutshell, one can say that the era of western intellectualism with its decay into nationalism is drawing to a close. The council, too, saw itself placed in this discordant hat. The dying of rationalism is hinted at in its requirement that "the rites should be resplendent with noble simplicity, should be brief, transparent (*perspicui*) and free from unnecessary repetition. They should be accommodated to the powers of comprehension of the faithful and in general not require a great number of explanations." *Constitution on the Sacred Liturgy*, No. 34). A similar idea is expressed in No. 59: "It is therefore most important that the faithful should understand the sacramental signs with ease..." None of the council fathers can have suspected that these innocent words contain an extremely explosive principle whose effects are becoming fully manifest today, and which has given entry to all manner of rationalistic tendencies in the life of the Church.

The danger contained in the principal of making everything transparent and understandable lies precisely in the fact that it *is* thoroughly plausible and that no reasonable objection can be raised against it. Why should we drag along with us all the incomprehensible ballast of the century, which was set within a totally different intellectual context and of which we can make nothing today? An all-round clearing out of junk must be embarked on and everything — especially in the liturgy — must be accommodated to modern man and his powers of comprehension. The rites must be self-

explanatory and modern man cannot be expected first of all to study the commentaries in order to gain access to the liturgical world. With these and similar lines of thought rationality is turned into the abiding principle for all realms of religious life and religion is restricted to the area of what is intellectually comprehensible. That element of mystery by which every religion stands or falls is left out of consideration. The process goes so far as even to render *mysterium* as *Mahl* (meal) in the German translation. All the findings of the *tremendum* and *fascinosum* seem no longer to exist. All that counts now is what can stand the test of reason, what is rational, expedient, organizable and hence, practicable. Consequently, first of all the foreign language had to be abandoned, even though the council expressed the wish that "the use of Latin should be preserved in the Latin rites" (*Constitution on the Sacred Liturgy*, No. 36). However, in the council's remark that "the use of the vernacular can... be of great use for the people" (*ibid.*) the principle of expediency and utility noted above, is already implied. Thus the Church's *uniform* language is being abandoned at the precise point in time when the world is moving towards a *universal* language. For the sake of comprehensibility, the liturgy of the Word already is now given disproportionately more time compared with the liturgy of the Eucharist proper and, at the same time, it is forgotten that the biblical Word is itself fundamentally a mystery. For the same reason, the idea of the meal thrusts its way into the foreground, since the meal with the elements of bread and wine is recognizable and tangible whereas the sacrifice eludes our gaze and our understanding. Similarly, it is not appreciated why a layman should be precluded from proclaiming the Word in the celebration of the Eucharist, especially when he is versed in theology and able to perform the task with more rhetorical skill than a priest who has been unable to keep pace with theological developments. For the same reason, it is impossible to see why girls cannot act as servers and why women cannot celebrate the Eucharist when, after all, it has been established scientifically that their intuitional grasp of religion is far superior to that of men. Moreover, it is clear that a large number of decorative ceremonies are now superfluous, all the more so since their abandonment can be greeted as a return to simplicity. What is overlooked, however, is that the council spoke of the rite being resplendent (*fulgeant*) with noble simplicity," not puritanical sobriety.

Let me quote a further example. A number of years ago I had already been asked the following question at a large place of pilgrimage. Would it not be more practical for both the confessor and the penitent, purely for time-saving reasons, to be content with the substitution of general absolution for the time-consuming individual confession? From the point of view of practicability the answer is certainly in the affirmative. But religion is not measured by practical reason. From these few examples it can be seen at once how ingeniously rationalism understands how to corroborate everything with thoroughly logical reasons; so that it can dispose immediately of every doubt with the counter-question: Why not? Everything is so clear and reasonable, so thoroughly attuned to the concerns of man. This principle of rationality has gained hold not only of the liturgy, but of the whole sphere of religion.

A further word on the subject of simplification, which likewise belongs in the realm of the rational: abridgements in the liturgy, the deletion of repetitions, the suppression of minor orders along with the subdiaconate. Admittedly, none of these things is essential, but how much is lost if we make only what is absolutely essential the measure of life. Johannes Pinski said with firm irony, "It would be exactly the same as if someone were to calculate theoretically that the human being requires so many calories in order to stay alive. However correct this might be in theory, the human being would perish if

the individual of flesh and blood were fed these calories in the most concentrated form and according to the amount considered absolutely essential for existence as a result of rational calculation.”

Contemporary man has grasped all of this in a found fashion and has today bidden farewell to the predominance of the rational principles. It is highly significant, when you come to think of it, that the nuclear physicist, Bernhard Philbert, has expressed his regret that rationalism — which has always been exploded and devastatingly defeated in physics — should be making a comeback and running riot with a new lease of life in theology. Are we, perhaps, once again arriving too late? Why have we not taken up Guardini’s idea of “the end of the Modern Age”?

I believe that the main error of today lies in that fact that the contemporary discussion is being conducted in a purely theoretical fashion and in a vacuum. The component that is overlooked is that of the philosophy of history. In other words, what we should be doing is to see everything in relation to its intellectual context or what is historically in the offing. This means that what lies behind us cannot be slavishly copied. What is happening today, however, is more than ever a reversion to a period that is now antiquated in its rationalism. We ourselves nevertheless, are not resigned to this situation, since we have more faith in the Lord of history than in liturgical institutes or even the Roman Congregation for Divine Worship.

The above considerations, however, were precisely what the council had in mind and it is highly instructive to see how already it was taking the new trend into account, above all in its strong emphasis on charismatic and its incorporation of them into the life of the Church. The council speaks of the charism of truth (*Dogmatic Constitution on Divine Revelation*, No. 8) and of charismata which are also accessible to the laity (*Decree on the Ministry and Life of Priests*, No. 9). The council sensed the new trend in the offing. Also belonging to this trend is the awakening of meditation and mysticism, although at present these are still greatly distorted and mixed with dubious eastern practices. Nevertheless these trends go to show that the rationalistic age is approaching its end.

Against the background of what I have said, it should be clear that a very great task for the future presents itself to the liturgists. They must recall to life the forms in which mystery finds expression. Above all they must, to a far greater extent than has hitherto been the case, prepare the way for the present shaping of the coming generation of priests. It is already clear now to those with insight that we shall no longer get anywhere with a one-sided academic training of the clergy. Naturally, theological training must remain, but in future it should be accompanied by liturgical and spiritual formation as an integral part of seminary training and not as a pious appendage to be endured for the sake of decency. This indicates the direction in which we must move. How this is to be realized cannot yet be stated.

BISHOP RUDOLF GRABER

REVIEWS

Choral

Tudor Church Music. Novello (Theodore Presser Co., agent).

A collection of fourteen anthems and motets, this volume of 83 pages contains works by William Byrd, Richard Farrant, John Amner, Orlando Gibbons, Thomas Morley, Thomas Tomkins, Christopher Tye and Thomas Weelkes. Some are settings of Latin texts and others are in English. They are for four, five and six voices and belong in a variety of liturgical seasons. The type-set reveals that it is a compilation of various earlier printings. They are intended for a *cappella* performance, but organ reductions are given for rehearsal. Of first-rate quality, they demand a competent organization for worthy performance.

Requiem by Herbert Howells. SATB *a cappella*. Novello (Theodore Presser Co., agent).

This is not a *Requiem* in the sense of the funeral liturgy of the Catholic Church, but rather a collection of selected texts, both English and Latin, set for non-liturgical performance. The initial section is *O Saviour of the World*, followed by Psalm 23 and then the Latin *Requiem aeternam*, which is given two settings, separated from each other by Psalm 21. The work calls for double choirs and demands considerable musicianship. It was composed in 1936 but has just now been published. It is an interesting study for groups interested in sacred music outside the service setting.

Hymn Descants by Gerhard Krapf. Augsburg Publishing House. \$2.

This publication is geared to the *Lutheran Book of Worship*, providing 24 descant settings for as many hymn tunes that are identified by German titles, English words and the number in the hymnal. The hymns themselves are standard tunes of great worth and long tradition. The descants embellish the melodies and provide the kind of variety that a choir can supply to the congregational singing of well-known hymnody. Since it has often been urged that choirs support and supplement the congregation, this volume could be an artistic way to carry out that role. It is not difficult.

O quam tristis et afflicta by Giovanni Battista Pergolesi, ed. by Walter Ehret. Theodore Presser Co. \$.55.

A section from his *Stabat Mater*, this touching piece of less than two minutes duration is most useful for lent

and passiontide. Both Latin and English texts are provided together with a keyboard accompaniment. It is not difficult and can provide the treble sections of a choir with a special work of its own.

Great Lord God! Thy Kingdom shall endure by George F. Handel, arr. by John Carlton. SA, organ. Theodore Presser Co. \$.55.

Available also in SATB and SAB arrangements, this two-part version may employ either mixed or equal voices. This is a festival piece, short in duration, but useful for a variety of occasions. Ranges are moderate and no problems should be found for an average choir.

Soul of Christ by Lance A. Massey. SATB. Augsburg Publishing House. \$.65.

This is an English translation of the *Anima Christi*, taken from the thanksgiving prayers after Mass. The setting is tender and very beautiful. For a choir seeking music for communion time, for periods of adoration of the Blessed Sacrament or for occasions such as Eucharistic days, this would be useful and not difficult. An independent organ part enhances the voices.

Festival Te Deum by Richard Hillert. Two-part voices, 2 trumpets, 2 trombones, string bass, timpani, bells, organ and congregation. Augsburg Publishing House. Complete score \$3; choral and organ score \$.70; instrumental parts \$5.

Written for the opening festival service of the national convention of the American Guild of Organists in Minneapolis, June 1980, this work requires an adequate force of instrumental and choral musicians. The text is English. Harmonic interest is provided by the instruments, while the choral lines and congregational part are very vocal and tonal. When done with the various ensembles properly positioned, a great spatial sound is achieved. The revival of the *Te Deum* as a liturgical ceremony for special occasions of thanksgiving would find this festival piece a thrilling musical part of the service.

Te Deum by Robert Wetzler. SATB, organ, optional brass. Augsburg Publishing House. Choral score \$.75; instrumental parts \$3.

This again is a festive piece with English text, although the Latin words are used for the introduction and are repeated at the major sectional divisions. The texture varies from unison, chant-like sections to *divisi* phrases of six voices. No serious vocal or technical pro-

blems are to be found, and when range demands are made the instruments are usually giving support. The piece ends with a *molto pianissimo*.

My Heart is Steadfast by Austin C. Lovelace. SATB. Augsburg Publishing House. \$.70.

A setting of Psalm 57:7-11, this is a useful composition for Catholic choirs especially with the greater emphasis that is now placed on psalm texts in the Mass. Traditional harmony and no rhythmic problems make it an easily learned work. There are optional solo sections.

Ye Gates, Lift Up arr. by Steven H. Prussing. SATB *a cappella*. Augsburg Publishing House. \$.55.

The text is from Psalm 24:7-10 and the setting is from St. George's Windsor, arranged here in an easily singable and very useful version. The Hallelujah section can easily be omitted for lenten performances.

Psalm 90 by Gerhard Krapf. SATB, bass solo. Augsburg Publishing House. \$.70.

The text, "Lord, Thou hast been our refuge through all ages," is generally appropriate. The composition is five and a half minutes long and requires a good choir for performance. Wide use of chromaticism and considerable dissonance may cause pitch or intonation problems since it is designed for a *cappella* performance.

Psalm 23 by Roger Petrich. Unison. Augsburg Publishing House. \$.65.

A soloist or a unison choir or even a congregation can perform this setting of a very familiar psalm. Four verses are separated by repetition of the refrain. The organ sustains the voice but does not double it. A very easy setting, it can be a very useful piece, particularly since the text is found so often in a variety of liturgical celebrations.

Psalm 23 by Jan Bender. SATB. Augsburg Publishing House. \$.75.

A much more sophisticated setting, adequate choral forces are needed for this most effective piece. The *divisi* sections result in six-part texture frequently, and an *a cappella* performance is intended. A soprano soloist adds an interesting dimension with a kind of trope which inserts similar scriptural texts not actually a part of Psalm 23 but related to the general theme. This would be most effective in the funeral liturgy.

Organ

Scherzo by Robert Glick. Augsburg Publishing House. \$2.50.

A colorful, dramatic piece, this scherzo for organ provides the interest of a contemporary work without affecting its suitability for use in the church service. It is written in a homophonic style, firmly established in its home key of d minor, and it includes occasional brief ventures into distant keys, some accidentals, and a few meter changes. Use of the harmonic minor scale, with its augmented second, lends an unmistakable dark, modal character. It is relatively easy to read and to perform, except for occasional running thirds and sixths in each hand. Registrations are clearly specified, and an antiphonal effect is achieved through frequent manual changes indicated in the score.

MARY GORMLEY

Magazines

SINGENDE KIRCHE, Volume 29, Number 1, 1981-1982. *Quarterly of the Church Music Commission of the Austrian Bishops.*

In this first issue of the new volume of the Austrian church music magazine, Hans Hollerweger has an article on the problems surrounding the cantor in the reformed liturgy of the Church. It is obvious that he regards the cantor as a necessary liturgical musician and his article is an attempt to persuade others, especially parish priests, that they should always have cantors at their Sunday Masses. However, currently in Austria (and elsewhere) most parishes do not have cantors. There is not even an adequate description of the role of the cantor to be found. Hollerweger points to the responsorial psalm as the chief task of the cantor. But, in Austria, the psalm given in the lectionary has often been replaced merely for convenience by another hymn or by instrumental music. Hollerweger argues that the psalms printed in the lectionary have been paired with the readings and substituting other texts for them destroys the symmetry of the liturgy of the word: God's word — response of the people. Further, he suggests that it is pure formalism to sing any hymn regardless of its text in place of the psalm given us by the Church. This regard for the admonitions of the liturgists, i.e., that there should be music at this juncture (even if it is not the text paired to the readings), belies a slavish obedience to arbitrary "laws," a formalism which did not even enter the pre-Vatican Latin Tridentine liturgy. The solution is to train cantors to sing settings of the responsorial psalms given in the liturgical books. Of course, in all this, one wonders what Hollerweger would make of the first option suggested in the rubrics, Gregorian chant.

R.J.S.

Walter Sengstschmid has a contribution on the liturgical reform as it relates to the heritage of church music. He argues, unconvincingly, that the classical Viennese Masses are unsuited to the reformed rites. Sengstschmid suggests that these works be sung, but one wonders how they can be if they do not fit the new liturgy. For example, he wants musicians to compromise on the placing of the *Sanctus* and *Benedictus*, but at the same time he recognizes that to alter their positions would do violence to the intentions of the various composers and, *a fortiori*, to their compositions. Such violence he rejects. The reader is left with an impossible dilemma on what this "compromise" is supposed to be. He notes that the opening procession must have a hymn which the entire congregation sings. Again, what would be wrong with an organ piece, the introit of the proper for the day, or a processional work sung by the choir alone? Sengstschmid also suggests that oratorios or particular compositions within oratorios could grace the liturgy. Since the composer intended these for quite different purposes, they, it would seem, should be used quite sparingly. They are in a different form. When works written for the Mass exist, why not sing them and adopt some of the liturgical options to fit the music. Obviously, the Church allows this since it has given us so many different and varied options. What is wrong with choosing those, at least now and then, which fit most appropriately with the music planned for that day?

This issue of *Singende Kirche* is completed with articles by Hans Heiling on the Deutschmann family whose members built organs in nineteenth-century Austria, and by Roland Floimair on Johann Michael Haydn. Finally, Johann Trummer has a rather interesting report on church music and worship in the Philippines. This last contribution was stimulated by the papal visit to those islands last year.

R.M.H.

SINGENDE KIRCHE, Volume 29, Number 2, 1981-1982. *Quarterly of the Church Music Commission of the Austrian Bishops.*

Hans Hollerweger has a sequel in this new issue of *Singende Kirche* to his article in the previous issue regarding the cantor. As in the previous remarks, Hollerweger points to the responsorial psalm as the primary area for the cantor. However, he raises the further problem, common in the German-speaking countries, that the psalm does not always follow the reading for which it was intended. On Sundays and holydays, the priests in Austria, Germany, and parts of Switzerland and northern Italy have a choice between the two readings read before the gospel. In other

words, there is only one reading before the gospel. If the psalm printed in the lectionary was intended as a response to the Old Testament reading and the priest uses it as a response to the New Testament reading, it is clear that the structure of the liturgy of the word is skewed. The whole situation is further complicated when, instead of the psalm, a hymn is sung. Hollerweger would call this formalism. If the response is chosen for a particular reading, it should be used in connection with that reading. If that reading is not chosen, then another psalm or an *appropriate* hymn should be chosen (not just the ones the congregation might know). Of course, both here and in Germany, the reality is quite different. One of Hollerweger's subtitles is: "The Torture of the Choice." When there was no choice, the plan given us by the Church was always fulfilled. The second part of the article attempts to encourage parishes to use the antiphons printed (with music) in the hymnal for German-speaking lands, the *Gotteslob*. Again, the problem is that there are too many of them. Secondly, most of them are musically so bad that they are not easily sung. Hollerweger insists that there are some which can be used and he suggests that the cantors employ the better ones. All this must sound very familiar to American church musicians struggling with options, one worse than the next.

Xaver Kainzbauer has a very practical contribution which has suggestions for choir practices. P. Hubert Dopf reviews the eight publications entitled *Kirchenmusik, eine Geistig-Geistliche Disziplin*, edited by Rudolf Walter. The first volume in the series is dedicated to the new prefect of the Congregation for the Defense of the Faith, Cardinal Ratzinger. Hans Haselböck discusses the large organ in the Vienna concert hall and there are essays commemorating Josef Lechthaler and Marcel Dupré. The lead article by Hans Trummer is a lengthy discussion of the relationship between music and words in church music. Trummer concludes that the music of the Church has always been bound to liturgical texts and that it is form of prayer. Therefore, the texts must be measured by the criteria established for liturgical prayer. He does not discuss the criteria for the music, which, it would seem, is the central question.

R.M.H.

BOLETTINO CECILIANO. Anno 76, No. 8-9, August-September 1981.

An article on the use of singing at the solemn administration of the sacraments by Guido Genero makes suggestions for music, pointing out that this is a new idea for such sacraments as penance and last anointing.

But the introduction of more communal participation provides a possibility for music in the penitential rites now that had previously been customary only in such celebrations as matrimony or holy orders. Giuseppe Peirola has an article on the interpretation of Bach's organ music, and Rino Bongiovanni replies to articles in a previous issue on the subjects of chant and Latin. Notices of several conferences and conventions throughout Italy are given, and a large supplement of new compositions is included. *Jubilate Deo* and *Tulerunt Jesum* by Dino Menichetti are for four mixed voices. An interesting list of journals from various countries around the world dedicated to sacred music is printed.

R.J.S.

UNA VOCE (France). Number 100-101. September-December 1981.

The major article in this issue (the 100th published by *Una Voce* in its seventeen years of existence) analyzes the Eucharistic Congress which took place in Lourdes in July of 1981. *Una Voce* has been critical of this congress since its planning stages, warning that it was taking a very avant-garde orientation, that it leaned toward an adaptation of Catholic dogma and ritual to Protestantism, that it excluded participants who did not share the philosophy of its planners, and that its organizers discouraged the participation of average French Catholics. All of these points seriously concerned the editors of *Una Voce* because the congress was announced as the most important event for the Church in France since Vatican II, a preparation of the Church of tomorrow, and a great step forward for ecumenism.

This article analyzes the action of the Lourdes Eucharistic Congress in six areas and shows in each case "the breaking of the fundamental dogmatic pillars of the Church." The following is a summary of the points made:

1. Emphasis on the sacrament of the Last Supper as a memorial meal rather than a sacrifice.
2. Subordination of the Real Presence of Christ to other modes of His presence, such as the presence of Christ in the gathering of the assembly. There was no permanent exposition of the Blessed Sacrament during the Eucharistic Congress except that arranged for by a lay person in a community chapel outside of the precincts of the sanctuary.
3. The idea that the community is the body of Christ was made the essence of the Eucharist rather than its consequence.
4. Emphasis on the priesthood of the people, an idea which derives from an imprecise use of the term and could lead directly to the validation of Masses without priests.
5. The "dynamic" quality of the Mass replacing its

sacred nature, leading to a dynamism outside of the sanctuary, *i.e.*, the theology of liberation.

6. The craze for an evolutionary liturgy, for what amounts to change for the sake of change.

The article concludes by noting the wisdom of the bishops (including the Americans), who warned at the time of the council that tampering with the liturgy would disorient the people of God and do irreparable harm to the Church.

Reference is also made to the Lourdes conference in reports given of articles from *La Croix*. On July 25, it was noted that the three pieces most often sung by young people attending the Lourdes conference were the *Alleluia* and *Magnificat* from Taizé (a Protestant modern monastic foundation in France that promotes ecumenism and the theology of liberation) and *Eveinou Shalom Alekhem* (We bring you peace). It seems ironic that Hebrew has replaced Latin in our liturgy. In an interview with congress participants, a 21-year-old noted how impressed he was with the international character of the congress. He was pleased to know that, thanks to the translations provided, the English and Germans standing near him at the celebrations understood the same thing he did. *Una Voce* remarks that a Latin liturgy would have provided the same result!

V.A.S.

Books

Europe with a Busy Body by Mary Jane Wilson. Dallas: Waldo Bruce, Inc. \$5.95.

In August of 1974, four busloads of Americans traveled through Germany, Italy and Austria on a musical pilgrimage ending at the Sixth International Music Congress in Salzburg. The group was made up of two choirs, the Dallas Catholic Choir and the Twin Cities Catholic Chorale, together with various members of their families and friends. In a period of a little over three weeks, these people passed through a considerable number of churches, palaces, museums, hotels and restaurants — nothing unusual for travelers, in a sense, but every trip is an adventure and every person experiences it differently. This book, written by a member of the Dallas Catholic Choir who rode in bus 4, presents an account of this 1974 adventure, filled out with four years of research on the many places that were visited.

On the back cover of the book, one finds the questions, "Did you ever wonder... What happened to the Three Wise Men after they returned home? Why did Congress adjourn during President Van Buren's administration? Who thought of taking the first mineral baths?..." In answering these and many other questions,

Mrs. Wilson offers the historical and legendary background of objects and sites encountered on the pilgrimage, in order to give the reader a better appreciation of these bits of Europe. As she implies in her preface, the additional knowledge of where, why or how a painting was done, a building erected, a church dedicated or a festival celebrated, gives added color to one's memories.

Obviously, this book will be of most interest to other participants on the 1974 trip, reminding them of incidents that may be half-forgotten by now as well as others that will never be forgotten. This is not to say that other readers will not benefit from it. One can appreciate both the author's willingness to share her adventure in this amusing, journal-like work and the information that she collected to make her adventure more meaningful.

EILEEN CHAO

NEWS

Saint Brigid's Church, San Diego, California, observed the Advent-Christmas season with a series of varied musical events under the direction of Reverend Lloyd V. Bourgeois, pastor, and Jerry R. Witt, organist and choirmaster. The All-American Boys Chorus of Costa Mesa sang a concert on November 29, 1981, under the direction of its founder, Reverend Richard Coughlin, and on December 6, the San Diego Diocesan Gospel Choir sang a program of spirituals directed by Mrs. Essie Smart. The parish choir and handbell ensemble performed a festival of lessons and carols on December 13, and the same group under its regular director, Jerry Witt, together with the youth choir performed a para-liturgy for the hanging of the greens on December 20. The midnight Mass of Christmas used a string quintet and trumpets for Joseph Haydn's *Missa brevis in F*.



Bruce Larsen conducted the schola cantorum of the Church of the Holy Childhood, Saint Paul, Minnesota, in Joseph Haydn's *St. Nicholas Mass* with other music by Gregor Werner, Casper Aiblinger and Michael Haydn for the midnight Mass. On December 27, 1981, the women's choir sang Robert Wetzler's *Festival Mass* and other music by Max Reger and William Byrd. On January 1, 1982, both groups combined to sing Anton Diabelli's *Pastoral Mass in F* with chamber orchestra. Soloists were John Schmall, John Alfveby, Daniel Dunn, Stephen Schmall, Lee Green, Jeffrey Jagoe and

John Jagoe. Robert Vickery was organist, and Reverend John Buchanan is pastor.



Christmas was observed at the Church of Saint Paul in Springfield, Massachusetts, with Mozart's *Missa brevis in C (Organ-solo Mass)* sung by the senior choir. Other music for the midnight Mass included *O Magnum Mysterium* by Thomas Luis de Victoria, *Thou Must Leave Thy Lowly Dwelling* by Hector Berlioz and Mozart's *Ave verum corpus*. The Mass was celebrated in Latin with several Gregorian settings of the texts.



A solemn month's mind Requiem Mass was celebrated for the repose of the soul of Franjo Cardinal Seper at the Church of St. Mary of the Angels, Hollywood, California, January 30, 1982. Music for the occasion was Gabriel Fauré's *Requiem*, sung under the direction of Neil Wright. The Mass was offered by priests of the Pro-Diocese of Saint Augustine of Canterbury: Fr. John D. Barker, Fr. W.T. St. John Brown, Fr. George Macfarren and Fr. Clark A. Tea. Cardinal Seper, as prefect of the Sacred Congregation of the Doctrine of the Faith, arranged for the union of these former Episcopalian priests and people with the Holy See. Monsignor Richard J. Schuler preached the sermon for the Mass.



A new Jaeckel mechanical action organ was dedicated on November 29, 1981, in the Cathedral of the Holy Trinity, New Ulm, Minnesota. Bishop Raymond A. Lucker blessed the instrument and Kim R. Kasling of St. John's University, Collegeville, Minnesota, played the dedicatory recital. His program included works by Girolamo Cavazzoni, Georg Muffat, J.S. Bach, César Franck and Franz Liszt. The organ has two manuals and pedal with 36 ranks. The organ is dedicated to the memory of the Martin Meidl Family by the donors, Cora and Eldon Siehl. Monsignor Antony Leifeld is rector. Other recitals scheduled for the new instrument include those by Elizabeth Abeler Stcdola and Ronald Gauger.



A series of workshops in church music, entitled Church Music Explosion 1982, was held at Coral Ridge Presbyterian Church, Fort Lauderdale, Florida, January 6 to 10, 1982. Sessions in choral conducting, organ, composition, handbells and improvisation were given

by a faculty that included Roger McMurrin, John Rutter, Diane Bish, Paul Manz, Donald Allured, Allen Pote, Sue Ellen Page and Kurt Kaiser.



Saint Michael's College, Winooski, Vermont, will sponsor its annual music workshop July 5 to 7, 1982. Faculty for the event will include William Tortolano, who is director of the program, John Rose, Reverend Paul Rouse and Kevin Parizo. Later in the summer, July 26 to August 6, the college will present a workshop in the Ward method of teaching elementary school music and an introduction to Gregorian chant. Theodore Marier will conduct this event.



The solemnity of the Conception of the Blessed Virgin Mary was observed at Gethsemane Church, Minneapolis, Minnesota, with pontifical Mass celebrated by the Rt. Rev. William L. Stevens, Bishop of Fond du Lac, December 8, 1981. Music for the occasion was sung by the Concentus Cantorum under the direction of Arthur Maud and the Confraternity Schola directed by Michael I. Rodelius. Among the works used were *Missa Noe Noe* by Johannes Arcadelt, Healey Willan's *Gloria*, *Beati omnes* by Ludwig Senfl and several chants. The event was arranged by the Confraternity of the Blessed Sacrament.



The American Guild of Organists will sponsor a conference on organ pedagogy at Foundry United Methodist Church, Washington, D.C., June 25, 1982. Subjects to be treated include recruiting and motivating beginning organ students, the college organ curriculum, opportunities for the private teacher, organ design and the role of the church. Among those participating in the conference are Reverend Walter Funk, Robert T. Anderson, Roberta Gary, Joan Lippincott, Oswald Ragatz, Russell Saunders, Myron Braun, David Craighead, Quentel Faulkner, Edward Hansen, Clyde Holloway, Paul Jenkins, Marilyn Keiser, Sharron Lyon, Paul Manz, Max Miller, James Moeser, Opha Ochse, Eugene Roan, Sandra Soderlund, Robert Scoggin, Carl Staplin, Albert Travis and Marianne Webb. Information may be obtained from the AGO national office, 815 2nd Avenue, New York, N.Y. 10017.



Recent musical events at the Church of Saint Thomas Aquinas, Dallas, Texas, included a concert by the choir under the direction of Paul Riedo, January 25, 1982.

The program included *O Salutaris hostia* by Gioacchino Rossini, *Virga Jesse* by Anton Bruckner, *Behold, the Tabernacle of God* by William Harris, *Lord in Thy Rage* by William Byrd, *Ehre sei Dir, Christe* by Heinrich Schütz, *Cantate Domino* by Giuseppe Pitoni, *Cantate, Sing to the Lord* by Noel Goemanne, *Impromptu* by Louis Vierne, *O Magnum Mysterium* by Francis Poulenc, *Agnus Dei* by Giuseppe Verdi and a choral improvisation on *Victimae paschali* by Charles Tournemire. On New Year's Eve a concert by Carolyn Donohue, soprano, and Joel West, baritone, with Ron Neal, violin and Motoi Takeda, violin, together with Paul Riedo, organ, included works by Louis Vierne, G.F. Handel, W.A. Mozart and J.S. Bach. On January 11, 1982, Robert Cavarra presented an organ recital of works by Balbastre, Pachelbel, Daquin, J.S. Bach, James McCray, Messiaen and Dupré.



The Pueri Cantores will hold their next international congress in Brussels, Belgium, July 17 to 21, 1982. The days will be spent in rehearsals of the massed choirs in preparation for the closing Mass in the Basilica of the Sacred Heart, as well as in concerts and much sight-seeing activity. Discussions are underway about the possibility of holding the 1983 congress in the United States. Monsignor Charles N. Meter is president of the American federation.

R.J.S.

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Bishop Rudolf Graber is ordinary of the Diocese of Regensburg in southern Germany. He has written extensively on the relationship between art and religion, following in the footsteps of his illustrious predecessor in the Regensburg see, Johann Michael Sailer.

Monsignor Francis P. Schmitt is a priest of the Archdiocese of Omaha, a former editor of *Caecilia* and director of the famous Boys Town Choir. At present he is a rural pastor, busy with the preparation of the story of Boys Town, one chapter of which is published in this issue under the title, "The Workhouse."

EDITORIAL NOTES

About the Pictures

The cathedral at Wells, dedicated to St. Andrew, is easily identified from the exterior by the highly decorated façade in the early English style and the square towers of the façade and crossing. It is the tower at the crossing that also gives the interior its most remarkable architectural feature, the double straining arches (or great girder arches), built to strengthen the central piers after the addition made to the central tower in 1321. The experiment in structural reinforcement was a success, saving the tower, and the great inverted arches have become a dramatic and unforgettable aspect of the interior.

Located in a small market town, still very medieval in character, some 20 miles south of Bath, Wells is one of the smaller, but most beautiful of the English cathedrals. Tradition says that the first church on this site dedicated to St. Andrew was built as early as 705. In 909 it became the seat of the bishopric and the present cathedral was begun in 1176 by Bishop Reginald de Bohun, who was a great friend of St. Hugh of Lincoln. Wells indeed shows the influence of that friendship and has been said to be a successful west-country experiment in gothic that rivals both Lincoln and Canterbury.

The sculptured west facade, set off against green grass, is said to be the finest collection of medieval sculpture in England. It is often compared to the facades of the cathedrals of Rheims and Amiens in France. Although it originally contained over four hundred figures in full color, today after the ravages of weather and iconoclasm, only three hundred statues and faint traces of polychrome remain.

The interior of the cathedral seems larger and higher than it actually is because of the lines of its rich transitional style. In addition to the unusual double support arches, it is well-known for the elaborate capitals that decorate the columns.

A visit to the cathedral of Wells with its adjoining cloister and to the small city surrounding it, which retains so much of its medieval character, almost takes one back to that time of faith.

V.A.S.

Back Issues

Recently we pointed out the value of articles in past issues of *Sacred Music*, noting that they were available for \$3 per issue. There are indeed many other articles of continuing interest than those we listed. And in addition, we should point out that the section entitled "From the Editors" contains many significant commentaries of shorter length, but none the less worthwhile. You might find these of interest:

"Weddings" by Virginia A. Schubert. Vol. 103, No. 4.

"Music is a Pastoral Tool" by Richard J. Schuler. Vol. 103, No. 3.

"True and Sacred" by Richard J. Schuler, Vol. 105, No. 1.

"The 'Spirit of the Council'" by Monsignor R.G. Bandas. Vol. 105, No. 2.

"The Copyright Act of 1976" by Virginia A. Schubert. Vol. 106, No. 4.

"Honesty and the Church Musician" by Richard M. Hogan. Vol. 107, No. 1.

"Latin" by Richard J. Schuler. Vol. 107, No. 2.

"Evangelization" by Richard J. Schuler. Vol. 107, No. 2.

"Sacred Place and Sound" by Virginia A. Schubert. Vol. 108, No. 2.

"Music and Architecture" by Virginia A. Schubert. Vol. 108, No. 1.

"Church Music and Sanctification" by Richard M. Hogan. Vol. 108, No. 2.

While they are still available, we suggest that you build up your file of *Sacred Music*. Its commentaries on the reforms of the post-conciliar period form a source of important information.

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